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COLLECTION
OF
GEMS AND ANTIQUITIES.

WEDNESDAY, JUNE 29, 1898,
AND FOLLOWING DAY.

ILLUSTRATED CATALOGUE—PRICE FIVE SHILLINGS.

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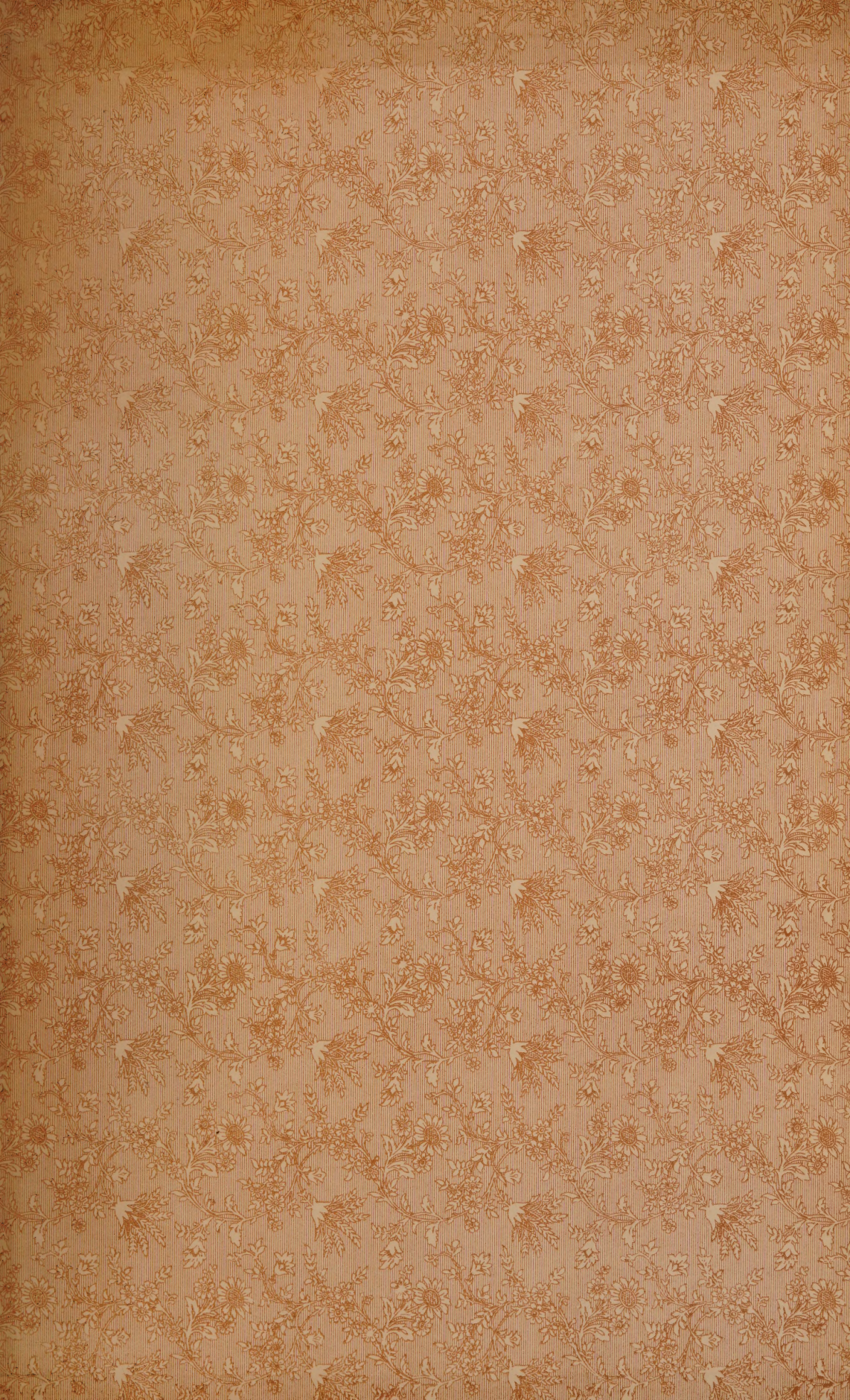
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C A T A L O G U E
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And a Remarkable Glass Bottle of Venetian Work of the
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FORMED BY
ALFRED MORRISON, ESQ.

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Tisbury, Wilts:*

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Will be Sold by Auction by
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AT THEIR GREAT ROOMS,
8 KING STREET, ST. JAMES'S SQUARE,
On WEDNESDAY, JUNE 29, 1898, L. 56488
AND FOLLOWING DAY,
AT ONE O'CLOCK PRECISELY.

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- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
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CATALOGUE.

First Day's Sale.

On WEDNESDAY, JUNE 29, 1898,

AT ONE O'CLOCK PRECISELY.

VARIOUS CAMEL.

- 1 An oval cameo, on onyx of two strata, representing a reclining figure of Bacchus and two fauns, the god holds in raised right hand a bunch of grapes, while the faun before him offers a shallow cup; behind, is a kneeling figure of a second faun holding a bunch of grapes—*size 1·8 in.* 1
- 2 An oval cameo, on onyx of two strata, the upper layer white, engraved with the "Triumph of an Emperor," who is represented in a quadriga to left, crowned by Victory and accompanied by soldiers, &c.—*size 2·7 in. by 1·6 in.* 1
- 3 An oval cameo, on onyx of two strata, representing a pastoral scene, a hunter kneeling before a fountain, holding a hare, before him a draped female figure with an œnoché—*size 1·4 in.*; another, of similar material, engraved with figure of a Bacchante accompanied by panther and carrying thyrsos and tympanum—*size 1·2 in.*; and a third, with representation of a sacrifice to Asklepios, kneeling male figure before altar, behind, draped female figure and a terminal statue of Pan—*size ·95 in.* 3

- 4 Cameo, on onyx of three strata, head of Apollo, laureate to left, behind, a bearded male head—*size 1.1 in.*; Head of Zeus to right, between eagle and fulmen, above; a dolphin, and below, a lion—*size 1 in.*; Cupid on horseback going to right—*size .75 in.*; and another, of onyx of three strata, engraved with male figure, draped, and carrying a torch and vase—*size .85 in.* 4
- 5 Cameo, on onyx of two strata, representing figure of a dancing Bacchante carrying thyrsos—*size 1.1 in.*; An orator, seated—*size .85 in.*; Head, in profile, of Bacchus—*size .75 in.*; and two others, one engraved with male head wearing conical head-dress, the other with female bust 5
- 6 Cameo, on onyx of two strata, seated figure of Psyche caught in a trap, before her a figure of Cupid standing under a tree—*size .95 in.*; two Cupids leading a panther—*size .85 in.*; a small cameo, on onyx of two strata, the background red, engraved with group of three Cupids; and another, onyx of three strata, the subject in black on white ground, figure wearing conical head-dress, carrying two bunches of grapes suspended from either end of a pole across his shoulder—*size .65 in.* 4
- 7 Cameo, on onyx of four strata, engraved with jugate busts of an emperor and empress, fine material but rather coarse work—*size 2 in.*; an appliqué cameo, with bust of Antoninus Pius, laureate, and in armour draped—*size 1.9 in.* 2
- 8 Cameo, on onyx of two strata, the upper layer of dark brown, engraved with portrait of a youth, diademed and draped—*size 1.3 in.*; a Bacchie mask, on onyx of two strata, the upper layer of light brown—*size 1.2 in.*; and a bust of Pallas, on onyx of four strata, wearing aegis, the helmet decorated with a griffin, in gold border—*size 1.25 in.* 3
- 9 Male portrait head, in onyx, cameo, on onyx of two strata; head of Medusa (from Asia Minor), cameo, in high relief, on brown chalcedony; winged bust of Cupid, wearing necklace of fruits, &c.; and an amulet, in amethyst, with figure of a fish in cameo, the reverse inscribed VALERIAE 4

- 10 Five camei, on onyx, engraved with heads of Tiberius, Africa, Flora, &c. 5
- 11 Cameo, on onyx of two strata, engraved with figure of a lion passant; and five others, with heads, &c. 6
- 12 Veiled and diademed bust of Juno, cut in cornelian; female head, in matrix of emerald; cameo, in Amazon stone, with laureate head of Augustus 3
- 13 The upper portion of a statuette, in onyx, representing a youthful male figure wearing toga fastened on right shoulder by a circular brooch, of very fine work—size 2·5 in. 1
- 14 Fragment of an onyx cup or bowl, engraved in cameo, with figure of Cupid brandishing a lance and mounted on a panther—size of fragment 2 in. by 1·5 in.—mounted in an oval gold frame, with border decorated with scroll design enamelled in various colours upon a frosted groundwork—size of frame 2·9 in. 1
- 15 Fragment of the cover of a vase, in onyx, engraved in cameo with Hercules and the Centaur; fragment of a cup, in onyx, with figure Sappho (?); and two other fragments — 4
- 16 Fifteen fragments and broken cameos; &c. 16
- 17 Two camei, in blue paste, with head of Medusa facing; another, in similar material, with head of Augustus (*broken*); and a Tassie medallion, with portrait of the Old Pretender, inscribed VNICA SALVS 3
- 18 An important cameo, of large size, on a fine onyx of three strata, the subject is cut in the white upper layer and represents the death of Procris, who is supported by Kephalos, and who is withdrawing from her bosom the fatal spear; below the figures the names κεφαλος προκρις—signed and dated, H. FRANCOIS, 1884—in silver mount, size 4 $\frac{3}{8}$ in. by 2 $\frac{3}{4}$ in. 1
- 19 A cameo, of octagonal form, by the same artist, engraved upon a very fine onyx of three strata, with figure of Prometheus chained to the rock and attacked by eagle—signed and dated, H. FRANCOIS, 1874—2·85 in. by 1·5 in. 1

CYLINDERS, SCARABOIDS, Etc.

- 20 A large cylinder, of dark green serpentine, of Babylonian work, engraved with figures of Hercules contending with the wild bull, two human-headed bulls in combat, and Hercules contending with human-headed bull—size $1\frac{1}{8}$ in. 1
- 21 A Babylonian cylinder, of similar material to the preceding, engraved with male figure, draped and wearing a tiara, standing between two erect ibex; to right and left of the subject a lion, &c.—size $1\frac{7}{16}$ in. 1
- 22 A cylinder, of hematite, engraved with two figures before a king, in field solar disc and crescent, behind king two lines of inscription in cuneiform characters—size $1\frac{1}{8}$ in.; another, on a light red stone engraved with figure of king, draped and wearing dentated crown, attacking winged and human-headed lion; behind, an ibex—size $1\frac{1}{8}$ in. 2
- 23 A very fine cylinder, of jadeite, engraved with figure of king or warrior grasping the beards of two androcephalous bulls—size $1\frac{1}{4}$ in. 1
- 24 A very fine cylinder, of red jasper, engraved with a winged deity, whose attribute, the cock, stands at his feet, grasping the forepaws of two winged bulls; behind, the Tree of Life and the moon-god Sin—size $1\frac{5}{16}$ in. 1
- 25 A VERY IMPORTANT CYLINDER OF PERSIAN WORK—circa 5th century B.C.—engraved with figure of a king on horseback shooting a lion, on a fine specimen of sapphirine chalcedony—size $1\frac{1}{4}$ in. 1
- 26 A VERY REMARKABLE CYLINDER OF GRÆCO-ROMAN WORK, engraved in fine and very spirited style with a Bacchanalian procession of a maenad with thyrsos followed by two fauns; one, youthful, carries tympanum and two-handled cylix, and the second, who is bearded, carries a thyrsos and crater—size $\frac{7}{8}$ in. 1

This fine and probably unique cylinder, was originally in the Leturcq Collection

- 27 Two intagli, of lenticular form, one engraved with figure of a goat, with head reverted, before an altar; the other has the figure of a winged deity (perhaps a form of Isis) standing on lotos flower; and a fragment of a conoid seal, of chalcedony, engraved with figure of a king contending with bull 3
- 28 A fine conoid seal, of sapphirine chalcedony, engraved with figure of a king in attitude of adoration before an altar; in the field an inscription in cuneiform characters—*Plate I.* 1
- 29 A scaraboid, of early Greek work, chalcedony, engraved with figure of a lynx (?) at bay; above winged disc and uraei—size $1\frac{3}{16}$ in.—*Plate I.* 1
- 30 A scaraboid, of early Greek work, chalcedony, engraved with a lion passant to right, forepaw raised and head reverted—*set in silver rim*—size $1\frac{1}{4}$ in. 1
- 31 A scaraboid, of early Greek work, chalcedony, engraved with recumbent figure of a winged griffin within a guilloche border size $\frac{1}{8}$ in. 1
- 32 Two scaraboids, of early Greek work, one a fine sapphirine chalcedony, engraved with figure of a winged bull; the other brown chalcedony, engraved with two partridges vis-a-vis 2

SCARABS.

- 33 An archaic scarab, of red sard, engraved with figure of cow and calf within plain border; and another, of green jasper, engraved with figure of a lion pulling down bull, with original looped mount of silver from Tharros (Sardinia); and a scaraboid, of fine pale golden sard, engraved with figure of a stag browsing, mounted with gold loop 3
- 34 A fine scarab, of red sard, Phœnicio-Egyptian style, engraved with draped figure of a king wearing plume, holding in right hand bow and arrows, and in uplifted left hand a mace or sceptre, and about to strike Bes, who kneels in attitude of supplication before him; in field, a cartouche, all within a guilloche border—*Plate I.* 1

- 35 A scarab, of red sard, of similar character to the last, engraved with figure of Bes carrying a crane or perhaps an ibis, at his feet uraeus and in the exergue a recumbent animal; another, on similar material, engraved with the birth of Harpocrates, the divinity springing from a lotos flower between Isis and Nephthys, above; the winged disc 2
- 36 A scarab, of red sard, of similar character, engraved with figure of Bes contending with bull; and another, of green jasper, engraved with a design formed of four uraei and four cartouches, mounted with gold loop 2
- 37 Two Etruscan scarabs, of red sard, one engraved with figure of Perseus standing to left, the right foot resting upon a rock, holding in right hand the harpé, and grasping with left hand the head of Medusa; the other, engraved with head of Aphrodite—both mounted with gold loops 2
- 38 A very fine Etruscan scarab, on red sard, engraved with a winged figure seated upon a rock and grasping a bow with both hands—*Plate I.* 1
- 39 An Etruscan scarab, on red sard, engraved with figure of Hyakinthos holding disc, to left a tree and at his feet an uncertain object; another, on rock crystal, engraved with figure of a sphinx 2
- 40 A fine Etruscan scarab, on red sard, engraved with figure of a vulture perched upon a rock about to attack a serpent, the whole within a guilloche border—*Plate I.* 1
- 41 A scarab, on red sard, engraved with foreshortened figure of a crouching slave, looking to left and holding a small aryballos, mounted with gold loop; and another, on a fine specimen of sapphirine chalcedony, engraved with the figure of a lioness, passant to right 2
- 42 A large scarab, of early style, on a finely veined agate onyx, engraved with Herakles contending with the Nemean lion guilloche border—*Plate I.* 1

- 43 A fine scarab, upon a red sard, engraved with nude figure of Apollo, seated right, upon a rock, playing lyre (*chipped*), mounted in an antique gold swivel setting, the ends decorated with fine grain work 1
- 44 An early scarab, upon a finely veined agate onyx, engraved with a figure of Pallas armed with spear and shield, going to left, in field INV , guilloche border; and another, on red sard, engraved with figure driving a biga 2
- 45 An Etruscan scarab, on white chalcedony, engraved with kneeling figure of Herakles, [nude but for chlamys, holding bow, behind him; a quiver, and in the field $\text{V}\Delta\Delta$, in exergue conventional wave-pattern, the whole within a guilloche border—*Plate I.* 1
- 46 A very fine Etruscan scarab, upon a red sard, engraved with two figures winged and draped (probably intended for Thanatos and Hypnos), carrying a dead body, guilloche border, with gold wire shank—*Plate I.* 1
- 47 An Etruscan scarab, on red sard, engraved with standing figure of Hermes, wearing cloak and holding caduceus, dotted border; and a small scarab, on red sard, engraved with figure of Cerberus 2
- 48 An extremely fine and important Etruscan scarab, on red sard, engraved with Actaeon and his hound at fountain, he is seated upon a chair to right, wearing slight drapery, one end of which depends over right arm resting on back of chair, with his left hand he holds the leash of his hound, who with raised paw stands before him; in front a tree and a fountain, springing from a lion's mouth, which flows into a pool at the feet of Actaeon, above the shoulder the name in Etruscan characters—a rare and interesting type—*Plate I.* 1
- 49 An Etruscan scarab, upon red sard, engraved with figure of a winged anguipede giant, the head to right; and another, also on red sard, engraved with figure of a horseman carrying a pennon 2

- 50 An Etruscan scarab, of agate onyx, engraved with Herakles contending with Nemean lion; another, on red sard, with figures of Castor and Pollux; and one, on a fine banded agate, engraved with figure of Nike with palm branch 3
- 51 An Etruscan scarab, on red sard, engraved with male figure carrying cloak and staff, the right hand stretched out as if to grasp a tree which is before him, Tantalus(?); and another, on red sard, engraved with figure driving a biga 2
- 52 A very fine Etruscan scarab, on red sard, engraved with figure of a vulture perched upon a rock and about to attack a serpent, similar to No. 40, and of equally careful work 1
- 53 An Etruscan scarab, on red sard, engraved with warrior kneeling left, transfixing by a spear, he holds uplifted shield, and at his feet his sword, which has fallen from his grasp—*Plate I.*; and another, on similar material, engraved with rude representation of a biga(?)—both mounted with loops 2
- 54 An exceedingly curious and valuable scarab, of early style, of red sard, engraved with the group of the Laocoon, an early rendering of this interesting subject—*Plate I.* 1
- 55 An Etruscan scarab, on red sard, engraved with Herakles at the fountain; and another, on similar material, engraved with figure of a warrior carrying spear and shield, the latter with gold loop 2
- 56 AN EXCEEDINGLY IMPORTANT SCARAB, OF FINE STYLE, upon a red sard, engraved with Ajax and Cassandra; the hero, clad in full armour, with spear and shield, is attempting to drag away Cassandra, who, partially draped, grasps the palladium upon the altar where she has taken sanctuary—*Plate I.* 1
- 57 A VERY FINE ETRUSCAN SCARAB, upon a red sard, engraved with kneeling figure of Hermes, wearing petasos and chlamys, holding caduceus and chaplet, guilloche border, mounted with antique gold loop—*Plate I.* 1

From the Hamilton-Gray Collection

- 58 A scarab, on red sard, engraved with figure of a kneeling warrior clad in armour, with shield and uplifted spear, Tydeus awaiting his foes; and another, engraved with recumbent figure of a griffin, with antique gold mount 2
- 59 An Etruscan scarab, on red sard, engraved with figure of a warrior with shield, cutting off the head of prostrate foe, perhaps intended for Perseus cutting off the head of Medusa—*Plate I.* 1
- 60 A scarab, on red sard, with figure of a sow passant to right, with gold loop; and another, on agate onyx, engraved with nude figure of a helmeted warrior carrying circular shield, and holding drapery in right hand 2
- 61 A scarab, on banded agate, the engraving, which is unfinished, represents Herakles standing with club, to left before him partially completed male figure, in field traces of drill marking for completion of subject 1
- 62 A large scarab, on red sard, engraved with figures of Herakles and Hermes, in exergue; cross-hatched pattern, the whole within a dotted cable border; and another, agate onyx of dark colour, engraved with figure of Hermes at an altar 2
- 63 A scarab, of Romano-Egyptian work, upon amazon stone, engraved with draped half-length figure of Isis holding sistrum 1

INTAGLI MOUNTED AS RINGS.

- 64 A wounded lion, above; winged disc, of Græco-Phœnician work, upon a finely veined agate—*Plate I.* 1
- 65 An athlete, standing, the head turned to right, holding strigil, at his feet a small aryballos on white chalcedony—a cut scarab—*Plate I.* 1

From the Beckford Collection

- 66 Full length figure of Socrates, partially draped, exceedingly fine work upon a very fine pale brown sard—*Plate I.* 1

From the Lace and Short Collections

- 67 Bacchantes, seated beneath a tree; the reverse of this stone, a fine onyx, is engraved with nude figure of a faun holding thyrsos and wine cup 1

- 68 Hermes, wearing petasos and chlamys, fastening his sandal, the one foot resting on a rock, upon which is placed his caduceus; in the field the letters 100, engraved upon a very fine cabochon garnet—*Plate I.* 1
- 69 A Bacchic mask crowned with wreath of ivy leaves, upon a fine nicolo 1
- 70 Herakles carrying the Cretan bull, finely engraved upon an agate and signed MOXOV, the bezel of the gold ring is ornamented with blue enamel—*Plate I.* 1
- 71 Bust of Venus, the shoulders lightly draped, in field a crested helmet, fine work, on pale red sard 1
From the Beckford and Short Collections
- 72 Mercury wearing petasos, carrying chlamys and caduceus, standing on the back of a tortoise, engraved upon a fine cabochon garnet—*Plate I.* 1
- 73 Gorgon head, facing, engraved upon a garnet, the back of the stone faceted 1
From the Mertens-Schaaffhausen Collection, and engraved by the Rev. C. W. King, Pl. III.
- 74 Bust of Plato, very fine work, engraved upon a nicolo—*Plate I.* 1
- 75 Nereid carrying thyrsos, reclining upon a hippocamp, accompanied by a dolphin swimming to right, fine pale red sard—*Plate I.* 1
- 76 Full length figure of youthful Zeus, standing facing, the shoulders lightly clad, in right hand he holds a long spear, the head downwards, and in raised left hand a fulmen, at his feet an eagle, fine work, upon deep golden sard, the bezel of ring with border of blue enamel—*Plate I.* 1
From the Strozzi Collection
- 77 Head of Vulcan, to right, beautiful work, upon a fine garnet 1
From the Lace and Short Collections
- 78 Head of Socrates, upon a fine plasma—*Plate I.* 1
From the same Collections as the preceding
- 79 Winged Nike sacrificing bull, of exceedingly fine style, upon a golden sard—*Plate I.* 1

- 80 Cupid, bound, standing before column, in field a butterfly, yellow sard; galley bearing vase, and cornucopiæ supporting two eagles, nicolo; chariot drawn by serpents, red sard; an owl perched upon an hour glass, brown sard 4
- 81 Horseman going to right, carrying globe, surmounted by a figure of Victory, dotted border, red sard; faun kneeling behind a term, fine garnet; Meleager, nicolo 3
- 82 Nude figure, seated, before him; a serpent Cadmus (?), engraved upon white chalcedony, with dotted border; dove perched upon a tripod-lebes, red sard; greyhound emerging from a snail's shell, red sard 3
- 83 Laureate head of Nero, upon a topaz; another, on red sard; and a laureated head of Zeus, onyx 3
- 84 Head of Herakles, laureate, and wearing lion's skin knotted around neck, brown sard; warrior, with spear and circular shield, standing before a shrine placed upon an altar, red sard; head of Aphrodite, red sard 3
- 85 Faun with thyrsos, banded agate; Bonus Eventus, red jasper; female head, onyx 3
- 86 Silenos, on mule led by faun, carrying thyrsos, banded agate; Janiform head, red sard; comic mask, fine work, upon a cabochon garnet 3
- 87 Mask of Pan, facing, fine bold work, upon a deep red sard 1
- 88 An athlete practising with javelin, the left arm enveloped in a drapery, engraved upon a fine banded agate 1
- 89 Full length figure of Harpocrates, wearing cloak, and diadem surmounted by a lotos flower, the right forefinger raised to the lips, and in left hand he holds a cornucopia, engraved upon a fine nicolo 1
- 90 Bust of Diana, lightly draped, the hair waved and fastened in a knot at back of head, and over the shoulder bow and quiver, of delicate workmanship, upon a light brown sard 1
- 91 The Infant Herakles, strangling the serpent, a spirited rendering of the well-known type, upon a fine red sard, inscribed
COAΩNOC 1

From the Short Collection

- 92 Mask of Pan, facing, of exceedingly bold work, upon a deep red sard 1
- 93 Figure of Hermes, standing facing, the chlamys over right shoulder, and in right hand he holds caduceus, by his side a ram, garnet 1
- 94 Seated figure of Isis, suckling the infant Horus, upon a finely veined banded agate 1
- From the Beckford and Short Collections*
- 95 Full length figure of Aphrodite discarding her drapery and standing before a font, in background a small statuette upon a column, finely engraved upon a violet-hued garnet 1
- 96 Head of Homer, facing, upon a nicolo, of fine work and very deeply cut—*Plate I.* 1
- 97 Christian intaglio engraved upon a pale golden sard, with "The Good Samaritan," an exceedingly interesting and rare type 1
- 98 A large mediæval intaglio, upon a bloodstone, representing on one side Hercules and Cacus, Hercules sleeping to right, beyond, Cacus driving the cattle, landscape and rocks beyond (the subject of Hercules and Cacus recalls the well known plaquette signed by "Moderno"; upon the other side, the Annunciation, within a temple with plain columns and double arch, the frieze inscribed AVE MARIA GRA 1
- 99 A mediæval intaglio, upon a brown onyx, figure of a draped female figure, standing facing, wearing radiate crown, holding aloft with right hand a distaff, and in the left hand a sword, at her feet the head of an elephant, in the background a biga going rapidly to right, the charioteer holds an inverted cornucopia 1
- 99A Muse seated upon a rock, holding mask, at her feet a pedom, onyx of three strata; kneeling figure of a faun, with wreath; and two paste intagli 4

INTAGLI SET IN SILVER-GILT FRAMES.

- 100 Head of Artemis between torch, crescent, and cornucopia, amethyst; Cupid holding two game cocks, fine golden sard; faun carrying a female faun upon his back, pale yellow sard
3
- 101 Fragment of a large intaglio, upon brown sard, figure of Victory with spear and shield; figure of a fawn dancing, holding thyrsos and with leopard skin draped over arm, pale yellow sard; Cupid standing to left holding staff of Asklepios resting on cippus, golden sard
3
- 102 Laureate head of Sept. Severus, amethyst; Pallas Athenae, red sard; youthful rider carrying palm branch and crowning himself, guilloche border, fine golden sard
3
- 103 Head of Augustus, inscribed ΑΥCΙΠΠΟΥ, amethyst; head of Plautilla, aquamarine; male head wearing plain fillet, amethyst (*chipped*)
3
- 104 Mars appearing to Rhea Silvia, read sard; Herakles, standing facing, holding club and lion's skin, crystal; Ganymede on eagle, yellow sard
3
- 105 Seated figure of Alexandria, wearing turreted crown and holding spear, by her side; modius with ears of corn, fine red sard; male portrait head, of bold work, crystal; Cadmus, with serpent, red sard
3
- 106 Hebe drinking from wine cup, at her feet; a crater, and behind a tree, fine plasma; male portrait head, plasma; Muse with mask, &c., amethyst
3
- 107 Fragment of a cameo, on sardonyx, male head; fragment of another, with veiled female head; an intaglio, on amethyst, figure of a youthful warrior with helmet and shield, alighting from his horse
3
- 108 The base of an Etruscan scarab, engraved with female figure, holding sword, standing before a warrior, red sard; youthful male head, with head of horse below truncation, fine red sard; Pallas inscribing shield attached to a military trophy, fine red sard
3

- 109 Head of Apollo, with lyre, in front very fine work. upon a beautiful red sard—*Plate II.* 1
- 110 Male portrait head facing, of fine style, inscribed ΑΣΠΑΣΙΟΥ, red sard; head of tranquil Medusa, red sard 2
- 111 The Three Brothers Horatii (*King, Plate XLI, No. 8*), red sard; Poseidon, chlamys enwrapped around arm, trident on shoulder, right foot resting upon a rock, red sard; male portrait head inscribed Μ.ΜΑΝ, red sard 3
- 112 Full length figure of Hercules, nude, standing to right, before him lion's skin, red sard 1
- 113 Draped bust of Caracalla, in field w. c. plasma; head of Antoninus Pius, letters below, red sard; head of Julia Titi, inscribed SE.SI, garnet; Philosopher, seated before head placed upon a cippus, red sard 4
- 114 Head of Aphrodite, amethyst; Bellerophon upon Pegasos, below Chimera, red sard, in antique bronze rim; figure of Fortuna, red sard 3
- 115 Bust, facing, of Livia, as Abundantia, veiled and draped, and carrying cornucopia, very fine work, upon a fine golden sard—*Plate II.* 1
- 116 Figure of Fortuna, with her attributes, yellow sard; warrior, with oval shield, hurling javelin, at his feet a wounded warrior, red sard (*broken*); Victory, with thyrsos, on globe, banded agate; female head, cornelian 4
- 117 Prometheus creating man, brown sard; warrior, with circular shield, standing between two amphorae, guilloche border, banded agate; Cupid behind tree, about to discharge an arrow at seated figure of a youth, red sard; a male figure, wearing chlamys, about to caress a hound seated at his feet, brown sard 4
- 118 Female head, brown sard; Cupid playing lyre, red sard; Priapic term, red sard; Cupids at play, red sard 4
- 119 Bust, facing, of the Empress Livia as Abundantia, holding cornucopia, red sard 1

- 120 Half length bust, laureate, of Commodus in character of Asklepios, good work upon red sard; head of a Bacchante, inscribed L MARCI HYLÄ, red sard; an actor seated upon a cippus decorated with garland, amethyst 3
- 121 Bust of Io, facing, inscribed ΣΟΛΛΙ, red sard; half length figure of a youth, with lance and shield, inscribed ΑΥΓΥΣ, red sard; Ulysses seated on rock, accompanied by his dog, brown sard 3
- 122 Shepherd, red sard; Cupids plucking fruit, red sard; Cupid with reversed torch, garnet; Head of Antonia, hair en queue, fine work upon a red sard 4
- 123 Venus, semi-draped, seated upon a rock, balancing a feather upon forefinger, before her; Cupid flying, white chalcedony; Venus, standing nude, facing, arranging her hair, white chalcedony; seated Silenos, wearing garment of skin, holding wine skin, red sard 3
- 124 Veiled head of Persephone, very fine work, upon a very lustrous garnet 1
- 125 Large intaglio, upon a golden sard, engraved with head of the tranquil Medusa; and a rectangular intaglio, upon a fine brown sard, and engraved with maenad and faun dancing—a copy of a portion of the subject of the fine cylinder, No. 26 2
- 126 Cupid with trident, striking at a crab, banded agate; Artemis, with crescent headdress and flowing veil, holding torch, in field L.B. and star, topaz; Actæon and Diana, in field flying Cupid holding torch, red sard 3
- 127 Head of Paris, wearing Phrygian head-dress, amethyst; youthful bust of Commodus, amethyst; female figure standing to left reading from scroll, before seated figure of a philosopher, red sard 3
- 128 Warrior extracting an arrow from his leg (Diomedæ wounded by Paris), pale yellow sard; Ulysses seated, accompanied by his dog, red sard; hippocamp, red sard; figure plucking fruit from tree, to right; shepherd with goat, red sard 4

- 129 Base of an Etruscan scarab, in red sard, engraved with figure of Pandora seated to left opening box 1
- 130 Three chariots racing, banded agate; horse galloping over prostrate figure of an Amazon, in field fulmen, red sard; Cadmus surprised by the dragon at the well of Ares, base of scarab, banded agate; head of the tranquil Medusa, red sard 4
- 131 Figure of a ram, in field three stars; head of Venus, hair in sakkos, peridot; bust of Seilen (cameo), red sard; and portion of a cameo head, in jacinth 4
- 132 Lighted altar decorated with figures, red sard; jugate busts of Nerva and female, fine work upon a yellow sard; seated figure of Socrates before a statue of Mars, white chalcedony; chariot race, red sard 4
- 133 Mars with spear and shield going to right, aquamarine; Daedalus fashioning wing for Icarus, in field c. A., red sard; visit of Zeus to Danæ, Zeus enthroned, with arms extended, scattering gold which falls upon Danae, who crouches upon a couch below, red sard; pastoral scene, Pan playing double flute, &c., red sard 4
- 134 Wounded soldier, crouching, and holding sword and shield, fine banded agate; male and female portrait heads, facing each other, red sard; male figure running, and carrying grasshopper, red sard; bust of Apollo, laureate and draped, holding lyre, fine golden sard; head of Apollo, pale brown sard 5
- 135 Full length figure of Nemesis, banded agate; Bacchus wearing cloak and holding thyrsos, at his feet; a panther, golden sard; female figure holding sword and human head, yellow sard; Hermes, wearing chlamys and petasos, holding cornucopia and caduceus, on a fine garnet 4
- 136 Ajax carrying the body of the dying Achilles, guilloche border, red sard, the base of an Etruscan scarab; Hermes to right, guilloche border, on brown sard, base of an Etruscan scarab 2

- 137 Pallas standing, red sard; bifrontal heads of Hercules and Omphale, club and lituus in field, pale golden sard; male figure holding sickle, brown sard; head of tranquil Medusa, red sard 4
- 138 Bacchus, clad in leopard's skin, holding thyrsos and wine cup, plasma; semi-draped figure of a Muse, standing before a column and reading from a scroll, brown sard; head of Meleager, below truncation; boar's head, and in field a knife, yellow sard; Achilles in retirement, garnet 4
- 139 Oedipus before the Oracle at Delphi, guilloche border, fine red sard; the Apollo of Miletus, red sard; nude captive, with hands bound behind, led by two figures holding spears, guilloche border, red sard, base of an Etruscan scarab; eagle upon a thunderbolt, golden sard 4
- 140 Mule grazing, guilloche border, banded agate; horse stepping to right, extremely fine work upon a brown sard; victorious racehorse, with palm and the letters FA, red sard 3
- 141 A LARGE OVAL PLAQUE, OF ROCK CRYSTAL, 1465 + 1546, engraved with half length figure of an angel, in front; a lily—*signed* VAL.BELLI.VIC—in silver gilt frame, the border of scroll design—*size of crystal*, $4\frac{5}{8}$ in. by $3\frac{11}{16}$ in. 1
- 142 THE COMPANION PLAQUE, BY SAME ARTIST, engraved with half-length figure of a female, wearing robe and scarf knotted across the breast—*signed* VAL.BELLI.VIC—*same dimensions* 1
- 143 Nine intagli, mounted as rings 9
- 144 Nine others, similar 9
- 145 Nine others 9
- 145A A LARGE INTAGLIO, upon pale green jade, engraved with figures of a mounted Amazon and two warriors, to right a foot soldier with spear, and in the foreground a hound attacking a bull, mounted in a silver snuff-box—*size of intaglio*, $2\frac{3}{4}$ in. by $2\frac{1}{8}$ in. 1

- 145B HEAD FROM AN ANCIENT STATUETTE, of an Egyptian priest,
finely carved in dark green basalt—(*the nose chipped*)—height
 $3\frac{1}{2}$ in. 1
- 145C AN ANCIENT EGYPTIAN CARVING, in sount-wood, representing
forepart of a crouching lion, with open jaws, of exceedingly
fine style and preservation, probably portion of the arm of a
chair—length $5\frac{3}{8}$ in. 1

TANAGRA STATUETTES.

- 146 An exceedingly graceful statuette of a female figure, head
turned to right, clad in the usual costume of the women of
Tanagra, the hair bound by sphendone, traces of blue and
rose colour upon the garments, plain rectangular base—height
 $9\frac{1}{2}$ in. 1
- 147 A similar statuette, but with head turned towards the left, the
right hand rests upon a column and she holds in left hand
a fan, plain rectangular base—height $9\frac{1}{2}$ in. 1
- 148 Statuette of a female figure in the usual drapery, the hair in a
sakkos, holding in right hand a fan, considerable remains of
colouring—height $7\frac{1}{2}$ in. 1
- 149 Statuette of a female figure, head turned to right—height $7\frac{1}{2}$ in. 1

End of First Day's Sale.

Second Day's Sale.

On THURSDAY, JUNE 30, 1898,

AT ONE O'CLOCK PRECISELY.

INTAGLI SET IN SILVER-GILT FRAMES.

- 150 Head of Mercury, with caduceus in front, inscribed AMAPANTOC, red sard; crouching figure of Mercury holding caduceus, red sard; wounded soldier crouching behind shield, in field his cuirass and two arrows; female head, in onyx of two strata 4
- 151 Pallas, with spear and shield, going to right, paste imitating an amethyst; Serapis in the character of Bacchus, holding thyrsos and kantharos, brown sard; youthful male bust, chlamys knotted around neck, onyx; male figure, wearing cloak, placing helmet on head of youth standing before him, guilloche border, banded agate base of a scarab 4
- 152 The crouching Venus, unrobing, well engraved upon a fine golden sard 1
- 153 Bacchante, seated, in foreground; a leopard and in field to right a Priapic term, topaz; figure of a youth, nude but for lion's skin over shoulder, standing and looking to left, and holding long spear, fine golden sard 2

UNMOUNTED GEMS.

- 154 Ship, with rowers and mainsail, red jasper; Hygeia feeding serpent, brown sard; warrior with head of prostrate foe, banded agate; Bacchus and Cupid in vineyard, onyx 4
- 155 Head of Nero, onyx; male and female heads, facing, inscribed ΕΠΙΘΕΙ, red jasper; male and female figures standing hand in hand, in field v.t.f; fragment of a large intaglio, engraved with representation of a crater, decorated with a Bacchic dance, red sard 4
- 156 Figure of Bacchus with thyrsos and vase, inscribed ΟΥΡΑΕΟΑΝ, red jasper; nereid on hippocamp, amazon stone; grotesque head, onyx; male head, with hippocamp beneath, moss agate 4
- 157 Two male heads, facing, red jasper; fragments of male head, red jasper; various fragments of camei, &c. 10
- 158 Cameo on onyx, engraved with eagle surrounded by Greek inscription; cameo on onyx, with ΕΥΤΥΧΙ·ΕΥΓΕΝΙ·ΖΗΟΑΙΟ; a small gold ring, set with cameo, bearing an inscription in three lines; and three intagli, with inscriptions 6
- 159 Two silver rings, of Albanian work, one set with a dark brown agate, the other with a turquoise; a silver ring, set with an intaglio upon bloodstone, engraved with figure of a saint; a modern scarab, engraved with a sow; and a gold fob seal, set with crystal engraved with crest 5

INTAGLI MOUNTED IN GOLD AS RINGS.

- 160 Elector deposing his vote, nicolo; bull butting, fine work on dark brown sard; Jupiter Serapis, seated, facing, the right hand rests upon Cerberus, and with left hand he holds a spear, red sard of fine colour 3
- 161 Spartan inscribing a shield, banded agate, probably the base of a scarab; male figure, armed with short sword, about to sacrifice a horse, inscribed ΝΥΜΦΙΩΣ, red sard; veiled female head, fine red sard 3

- 162 Psyche reclining under tree, red sard; canopic vase, onyx of two strata; bull butting, red sard; Cupid driving biga in circus, onyx 3
- 163 Head of Augustus, red sard; male head, red sard; Cupid with torch, onyx 3
- 164 Bust of Jupiter, three-quarter face, jasper onyx; head of Herakles, red sard—*chipped*; diademed head of Zeus, laureate, exceedingly bold work upon an amethyst—*broken* 3
- 165 Achilles arming, nicolo; cock upon a branch, bloodstone; grotesque mask, dark brown sard; capricorn, garnet 4
- 166 Bust of Apollo, laureate and draped, red sard; Cerberus, fine pale red sard; half-length figure of Nemesis, red sard 3
- 167 Achilles in retirement, bold work upon a pale red sard; the nereid Golene swimming, amethyst; youthful bust of Harpocrates, cornucopiæ in field 3
- 168 Talos hurling stone, dark red sard; male portrait head, cabochon onyx of two strata; Nike flying, carrying wreath and palm, fine red sard 3
- 169 Bust of a Bacchante, red sard; a gryllus, formed of a female head, two male heads with long and flowing beards, and a ram's head, dark red sard; lion's head, facing, and inscribed ΗΕΙΟΥΑ, cabochon garnet 3
- 170 Faun dancing the infant Bacchus, red sard; Victory, with palm, driving biga, red sard; lion pulling down a bull, early work, upon a red sard 3
- 171 An old faun extracting a thorn from the foot of a younger faun seated before him, amethyst; Centaur, with thyrsos and wreath, brown sard 2
- 172 Bacchus, seated, filling vase from wine skin, before him two amphoræ beneath a tree, cabochon onyx of two strata; draped bust of Mercury, with caduceus across shoulder, red sard; laureate head of Zeus, nicolo 3
- 173 Plato, seated, with scroll, musing upon the immortality of the soul, in field a butterfly, red sard; river-god seated upon a crab, holding rudder, amethyst; three female figures and child seated on ground, the finding of Tages(?) banded agate 3

- 174 Cupid, seated before a military trophy, red sard; youth, seated upon a rock, amethyst; Pallas, with spear and shield, chrysoprase 3
- 175 Mars appearing to Rhea Silvia, nicolo; draped bust of Africa, red sard; two greyhounds, attached by leash to a picket, red sard 3
- 176 Male figure, seated, holding thyrsos, red sard; head of Herakles red sard; head of Isis, fine onyx of three strata 3
- 177 Circe and Ulysses, banded agate; head of Faustina, garnet; grotesque mask, with cock's comb and wattles, black jasper; Cupid with staff of Asklepios, cabochon onyx of three strata 4
- 178 Psyche, seated, holding amphora, red sard; male figure, draped, with divining rod, before term, guilloche border, banded agate; gorgoneion, upon a fine oriental onyx of four strata 3
- 179 Chariot race, view of meta, &c.; dolphin and rudder, banded agate; circular shield, with head of Medusa, red sard; male figure, with wreath and palm, onyx 4
- All from the Beckford Collection*
- 180 Veiled bust of Psyche, pale red sard; wolf suckling Romulus and Remus, red sard; crab, deeply cut upon a fine red sard 3
- 181 Victory crowning Mars, in field nereid on hippocamp, banded agate; Paris assisting Helen to disembark, red sard; Herakles, seated, wearing the robe of Omphale, spinning, before him; Omphale standing, with lion's skin over shoulder, holding club, red 3
- 182 Winged sow, inscribed ΑΥΛΟΥ, red sard; bust of Africa, brown sard (*from the Beckford Collection*); Cupid carrying a cock, red jasper 3
- 183 Armed warrior, with lighted torch, landing from galley, banded agate; faun holding the infant Bacchus upon his knee, and offering him a wine cup, red sard; head of an eagle, upon a fine banded agate 3
- 184 Bust of Ceres, in front a torch, brown sard; seated figure of a poet carving a mask, nicolo; head of an eagle, red sard 3

- 185 Bifrontal head of Jupiter, Ammon and Isis, red sard; bust of Plautilla in profile, brown sard; nude male figure lowering a bucket into a well, onyx 3
- 186 Head of Faustina senior, chalcedony; head of Medusa in profile, chalcedony 2
- 187 Hercules carrying off Antaeus, with inscription $\Gamma\Omega\Lambda\Omega\text{NOC}$, dark brown sard; bust of Vulcan, wearing conical cap, with inscription $\text{K}\rho\omega\mu\omicron\upsilon\gamma$, dark brown sard; Achilles mortally wounded by the shaft of Paris, red sard 3
- 188 Draped figure of Pallas holding spear and patera, large red sard; bust of Pan, facing, onyx 2
- 189 Head of Priam, inscribed $\Pi\rho\iota\alpha\mu\omicron\varsigma$, fine red sard; Androsphinx holding kantharos and myrtle branch, red sard; galley, &c. 3

PORTRAITS, ETC.

- 190 A large Sassanian intaglio upon a fine cabochon cornelian, engraved with male portrait, robed and wearing tiara, around; long inscription in Pehlevi, "*Sáhóé zi magú zi Churrakáu zi nasau-andémâugârân Sardâr*," which is translated by Dr. P. Horn, "*Sáhóé the Chief, son of Churra, Overseer or High Priest of the Bodybearers*"—set in gold ring, the bezel decorated with band of blue enamel—Plate II. 1
- 191 A Sassanian intaglio upon a deep red sard, engraved with bearded male head wearing tiara, &c., in front Pehlevi inscription, "*The Farn Worshipper*"
- 192 Head of Augustus, the shoulders draped, in field CAES. AVG , amethyst, the back faceted—mounted in gold rim with loop—Plate II. 1
- 193 Bust of Demetrius III., wearing broad diadem, shoulders slightly draped, intaglio upon a fine garnet—mounted in gold as a ring—Plate II. 1
- 194 Bust of Domitia, hair en queue, the shoulders draped, an exceedingly fine intaglio upon a nicolo, mounted in gold as a ring—Plate II. 1

- 195 A very fine intaglio, upon an onyx of three strata, with heads of Augustus, facing, and M. Antony and Lepidus in profile, in field augural staff and sacrificial vase, around the heads a leaf border, and above the head of Augustus a capricorn—in silver-gilt rim with loop—*Plate II.* 1

From the Arozarena Collection

- 196 A large oval sardonyx, engraved with portrait of Arsinoë II.—mounted in gold as a ring—*Plate II.* 1

- 197 Bust of Julia Titi, hair curled in front and with tall diadem, fine red sard—mounted as a ring 1

- 198 Head of Augustus, with caduceus in field, brown sard; head of Nero, laureate, brown sard—both mounted in gold as rings 2

- 199 An intaglio, on red jasper, engraved with head of Antinous, with aegis in front and harpé at shoulder, around the head the inscription ΤΡΑΙ·ΑΔΡΙΑ·ΕΠΙΝΕΙ—mounted in gold as a ring 1

- 200 A large amethyst of fine colour, engraved with bust of Postumus wearing radiate crown, the shoulders draped 1

- 201 A very fine intaglio upon a black jasper, engraved with a male portrait, the shoulders lightly draped of Π·ΠΛΙΤΙΝΙ·ΣΕΠΤΙΚΙΑ—unmounted—*Plate II.* 1

- 202 An intaglio, upon a brown sard, engraved with head of Tarquin, inscribed L·TAR (one of the Poniatowski series)—mounted in gold as a ring; and a finely engraved red sard, with bust of Maecenas—mounted in a pierced and chased gold ring 2

- 203 A large plasma, engraved with a fine bust of Sept. Severus, laureate and in armour—mounted in gold as a ring—*Plate II.* 1

- 204 A fine portrait of Matidia, wearing lofty diadem, the shoulders draped, on a plasma—exceedingly well mounted, in a massive gold ring 1

From the Lace Collection

- 205 Bust of Honorius, wearing pearl diadem, the shoulders draped, an exceedingly interesting portrait gem upon a cabochon sapphire of good colour—mounted in gold as a ring—*Plate II.* 1

- 206 Male head of fine work, upon a brown sard—mounted on gold as a ring, with chased shank; and an intaglio, on red sard, with jugate busts of an elderly man and youth—mounted in gold as a ring 2
- 207 An intaglio, on sapphire bust of Emperor wearing pearl diadem, the shoulders draped—mounted in gold as a ring 1
- 208 Bust of Antoninus Pius in armour, brown agate; youthful male head, on amethyst; and another on red jasper, with youthful male head inscribed LVPVS—all mounted in gold as rings 3
- 209 Male and female busts, facing, Claudius and Messalina(?); blood-stone head of Commodus, red jasper—both mounted in gold as rings 2
- 210 Bust of Antinous, fine work by a modern hand, upon a red sard—mounted in gold as a ring 1
- 211 Head of Vitellius, onyx of three strata; head of L. Aelius, red sard—both mounted in gold as rings 2
- 212 Bust of Sabina, the shoulders draped, the hair confined by tall diadem, white chalcedony; head of Herakles—*signed* c.c.f.—brown sard; and a male head laureate on crystal—all set in gold as rings 3
- 213 Male portrait head, of fine style, upon a red sard; bust of Zeus, facing, red sard; and a bust, Isis, garnet—all broken, and restored with gold—mounted as rings 3

CAMEL.

- 214 Veiled head of Persephone, probably a portrait, wearing diadem composed of ears of corn, and necklace, onyx of two strata, the upper layer of cream colour on transparent ground—mounted as a ring 1
- 215 Lion passant to left, of exceedingly bold style, in somewhat low relief, onyx of two strata, the upper layer of blueish grey upon a brown ground—mounted in gold as a ring 1

- 216 Head of Medusa, in profile to left, a fine cameo of early style, onyx of two strata, the upper layer white on brown ground—mounted in gold as a pendant with loop 1
- 217 A Bacchic mask, onyx of three strata; Cupid struggling with a swan, onyx of two strata—both mounted in gold as rings 2
- 218 Bacchante going to left, holding a bunch of grapes in raised right hand and carrying thyrsos, to right; a tree, onyx of two strata, white upon a transparent brown ground—mounted in gold as a ring 1
- 219 A large cameo, of Romano-Egyptian work, on onyx of two strata, engraved half length figure of Isis suckling the infant Horus (*broken*)—unmounted 1
- 220 Head of Medusa, facing, beneath the head in incised letters ΔΙΟC, onyx of two strata, white upon a brown ground—mounted in gold as a ring 1
- 221 Head of Medusa, in very high relief, three-quarter face to left, boldly cut upon an onyx of two strata, the upper layer of blueish white upon a dark background, Asia Minor workmanship—mounted in gold rim with loop 1
- 222 Cupid, going to left, accompanied by a greyhound, the divinity holds a grotesque mask, through the open mouth of which he is looking; on an onyx of three strata, the mask and greyhound cut in the upper brown layer, the figure of Cupid in the second layer of white, slightly stained, the groundwork transparent—mounted in gold as a ring 1
- 223 Ganymede feeding the eagle, the divinity is represented kneeling to right, the lower limbs draped, and holding a kantharos; onyx of four strata, the drapery, and the eagle rendered in the red layer of the stone, the figure of Ganymede and the groundwork white—mounted in gold as a ring 1
- 224 Seated faun, by his side a double flute, and before him a tree to which is attached his pipes, in bold relief upon an onyx of two strata, white upon a transparent ground; head of a horse, of very spirited execution, upon an onyx of two strata the upper layer nearly black—both mounted in gold as rings 2

- 225 Aurora in her chariot, a fine cameo of bold style upon an oriental onyx of two strata, the subject cut in the upper layer of cream colour upon a dark brown background—size 1·8 in. by 1·4 in.—mounted in a gold frame with rosette border 1
- 226 A fine cameo upon an onyx of three strata, representing Europa upon an eagle—mounted in gold as a ring 1
- 227 A cameo upon an onyx of two strata, engraved with the bust of a bearded faun of Socratic type, the shoulders clad in a goat's skin—mounted in gold as a ring 1
- 228 Fragment of a cup of oriental onyx of two strata, with figure in high relief of seated Zeus, &c.; and a fragment of a dish, of oriental onyx, forepart of a horse 2
- 229 Pallas carrying shield and leading a bull, onyx of two strata, white upon a black ground; bearded head to left, onyx of three strata—both mounted in gold as rings 2
- 230 Female head to right, the hair waved and bound by a plain fillet onyx of two strata; head of a faun, onyx of two strata—both mounted in gold as rings 2
- 231 Head of Brutus to right, below a dagger, fine work upon an onyx of two strata, the groundwork transparent—mounted in gold as a ring 1
- 232 Head of Nero, a fine portrait cameo upon an onyx of two strata, the head in white upon a brown ground—mounted in gold as a ring 1
- 233 A fine fragment of an important cameo, representing the triple-crested helmet of Pallas Athena, decorated with sprays of olive, winged Pegasos, and the foreparts of horses—mounted in gold as a ring 1
- 234 A charming cameo of the Renaissance, upon a fine oriental onyx, of two strata, white upon a black ground, a draped bust of a young girl, three-quarter face to left—mounted in gold as a ring 1
- 235 A small cameo of the Renaissance, upon a fine oriental onyx, beautifully engraved with the bust of a youthful negro—set in gold as a ring 1

- 236 An oval cameo of the Renaissance, upon an oriental onyx of three strata, engraved with "St. George slaying the dragon," this exceedingly interesting cameo was doubtless originally mounted in a "George"—in gold rim 1
- 237 A VERY FINE CAMEO, upon a lustrous onyx of three strata, delicately engraved, perhaps by Colderé, with laureate and draped bust in armour of Ferdinand II. of Austria—*Plate II.* 1
- 237A Bust of Plato, exceedingly well engraved upon a fine onyx of two strata, by La Talani—*signed LA TALANI.F*—mounted in gold as a ring
- 238 Bust of a female, in high relief and nearly full face, engraved upon a beryl of exceedingly fine colour—mounted in gold as a ring 1
- 239 A VERY REMARKABLE CAMEO, BY GIROMETTI(?), upon a singularly beautiful onyx of two strata, white upon a green ground, engraved in high relief with figure of a faun supporting upon uplifted foot an infantile faun, whose attention he seeks to attract by a bunch of grapes held in raised left hand, in the background; a panther, and at the feet of the faun his pedum and pipes 1
- 240 An oval cameo upon an oriental onyx, representing a leopard passant to right, the forepart is undoubtedly antique, and the hindquarters of the animal have been most ingeniously restored by Pichler, whose signature the restoration bears—in gold frame with loop 1
- 241 An oval cameo upon a fine onyx of three strata, representing a recumbent tiger, chained—in gold enamelled border 1
- 242 A VERY REMARKABLE CAMEO, BY THE CELEBRATED PISTRUCCI, cut upon an exceedingly fine red jasper of brilliant colour, representing the head of Medusa, full face in high relief; the hair, wings and serpents, &c., are represented with all the minute detail for which this artist was celebrated, and bears his signature—PISTRUCCI—*size of cameo, 2 $\frac{1}{8}$ in. diam.*—set as brooch in fine gold rim, with serpents and double wings heightened with white enamel 1

- 243 A fine gold snuff-box, by Vachette, the bottom and sides delicately engine-turned and enriched with gros-bleu enamel, the lid is formed of a panel with conventional arabesque ornament in high relief, the centre set with a large CAMEO on oriental onyx, representing a sacrifice to Bacchus—an exceedingly well-drawn group of four figures; to right a female figure holds a bird over a lighted altar placed before a statue upon a column; to left Silenos, seated, playing double flute; and in background a draped female figure and a faun holding between them a scarf or drapery 1
- 244 A cameo upon a brown agate, engraved with bearded male head, facing (*broken*)—mounted in gold as a ring; a cameo upon a garnet, representing a female mask (*broken*) 2

ANTIQUÉ GOLD RINGS SET WITH INTAGLI, ETC.

- 245 An Etruscan ring, entirely of gold, the bezel of oval form, chased with male figure standing before a horse grazing, the whole within a triple border 1
- 246 An Etruscan gold ring, set with an agate onyx scarab, engraved in imitation of Egyptian design; boat of the sun, with uraei, winged disc, &c.; the ring or loop is of tapering form, with rosette at either end, the bezel formed of alternate lines of scroll and cable design 1
- 247 A Greek ring, entirely of gold, the bezel of circular form, engraved with full-faced bust of Aphrodite 1
- 248 A gold ring, with oval bezel with deep groove, engraved with an acanthus pattern, set with an intaglio, on red sard, engraved with figure of a Cupid mounted on a goose 1
- 249 A very massive gold ring, of plain form, set with an intaglio upon a fine red sard, engraved with figure of a lion sejant 1

- 250 A gold ring, of simple design, set with an intaglio upon a red jasper, engraved with a quadriga going to right; in background an obelisk, metæ, &c.; in exergue a bird perched upon an ear of corn, and around the subject the following inscription, LVPO TORQVATO—*Plate II.* 1
- 251 A gold ring, of plain form, set with an intaglio upon a deep red sard, engraved with figure of Pallas to left, before her a child reading from a scroll 1
- 252 A massive gold ring, with grooved and moulded bezel of oval form, delicately engraved with borders of conventional floral design, set with an intaglio, upon a red sard; engraved with figure of Bacchus, seated upon a rock, holding thyrsos, and before him Ariadne, in field a monogram—the ring is in exceptionally fine condition—*Plate II.* 1
- 253 A gold ring, with broad bezel of oval form, set with an intaglio upon a red sard, finely engraved with a head of Apollo, the hair flowing at back, short upon forehead, and confined by a plain fillet—*Plate II.* 1
- 254 A massive gold ring, of plain form, with tapering shank set with an oval intaglio, upon plasma, engraved with figure of Perseus, with the head of Medusa; the hero stands to right, wearing helmet and chlamys, in left hand he grasps the harpé, while with right hand he holds aloft the head of Medusa; at his feet, a shield 1
- 255 AN EXCEEDINGLY MASSIVE GREEK GOLD RING, with broad bezel and very broad shank, set with an intaglio, upon a cabochon garnet, finely engraved with bust of young Bacchus, the shoulders lightly draped, and the head encircled by a wreath of ivy leaves—a very important ring from celebrated Tarsus hoard—*Plate II.* 1
- 256 A massive gold ring, of plain form, with tapering shank set with a nicolo, engraved with figure of Pan going to right and carrying pedum 1
- 257 A gold ring, with broad bezel and tapering shank, set with an intaglio, upon a fine red sard, engraved with a group of cows, &c. 1

- 258 A small gold ring of simple form, set with a cabochon garnet engraved with figure of Victory going to right and carrying a scroll 1
- 259 A gold ring, the bezel of oval form, set in a split shank, each side ending in a species of leaf pattern, the hoop has a projecting shoulder on either side, and is partially grooved, the intaglio with which the ring is set is upon a bright red sard, and offers the portrait of a man with curled hair and slight beard 1
- 260 A gold ring of plain design with tapering shank, set with a large garnet of fine colour, engraved with figure of Nike carrying a military trophy 1
- 261 THE CELEBRATED SIGNET, KNOWN AS THAT OF ASANDER, KING OF THE BOSPORUS, SET WITH AN INTAGLIO BY APOLLONIUS. This exceedingly important signet is formed of a massive gold setting, of oval box form, with moulded sides and broad plain bezel; the back has at each end a small moulded column, to which is attached by round-headed rivets a moveable ring, shaped at ends and expanding towards the centre; the intaglio, of large size, cut upon a fine Syrian garnet, and bears the portrait, which has by some been identified with that of Asander; he is represented in profile, with curled and flowing hair and slight side whiskers; immediately below the truncation is the signature of the artist in minute characters — ΑΠΟΛΛΩΝΙΟΥ —
Plate II. 1
- This unique jewel was found at Kertch*
- 262 A large gold ring of late Roman style, set with a nicolo, engraved with figure of Mars holding spear and shield 1
- 263 A gold ring, the shank of indented pattern, having on either side a curved projection supporting a pierced crystal of beryl 1
- 264 A massive gold ring of simple form, set with an intaglio upon a fine Syrian garnet, engraved with a head of Pallas; the goddess is represented in profile, wearing a triple-crested helmet adorned at side with a winged griffin, the neck piece is ornamented scroll design, &c., and on front of the helmet the foreparts of galloping horses—*Plate II.* 1

- 265 THE SESSA RING. A fine gold signet ring of Italian work of the 14th century, set with an antique intaglio, on red jasper, engraved with two hands clasped, and the letters C.O.P.S. I.P.D; around the bezel in gothic letters + SIGILLV. THOMASII. DE. ROGERIIS. DE. SUESSA; the hoop is of triangular section, and on two of the angles the following legends, also in gothic character + XPS. VINCIT. XPS. REGNAT. XPS. IMPERA + ET. VERBU : CARO : FACTV : E : ET : ABITAVIT : INOB—*Plate II.* 1
Found in 1845 at Sessa, in the Kingdom of Naples, published by Sir Frederic Madden in the Archaeological Journal for 1852, who attributes the ownership of this interesting signet ring to a member of the celebrated Neapolitan family of Roggiere, Signor di Longnano, Lanzono and Puzzolano
- 266 A gold ring of the 17th century, the shoulders pierced and chased, set with a fine nicolo engraved with a Bacchic mask, the back of bezel engraved with rosette ornament 1
- 267 A massive silver ring, with gold bezel, set with a nicolo, engraved with a seated figure of Hermes 1
- 268 A LARGE EMERALD WITH THE ARMS, &c., OF JOHAN HENRY, ARCHBISHOP OF TREVES, &c., and the following inscription I.H. D.G.ARC.TREV.PR.EL.EP.SP, mounted in gold as a seal, with scroll stem, around the edge of the gold setting NIL.NICI. CRUCE—ORO.ET.LABORO—*size of stone, $\frac{1}{16}$ in. by $\frac{1}{16}$ in.* 1
- 269 A LARGE RECTANGULAR EMERALD SIGNET, with Persian inscription, giving name of owner, David Halliburton, and the date 1200 A.H., between two lines of floral design, mounted in gold as a ring—*size of stone, $\frac{1}{16}$ in. by $\frac{1}{16}$ in.* 1
- 270 A Persian amulet, engraved with quotations from the Koran, upon a large brown sard, mounted in a pendant of white jade, with loops and gold setting; another, of oval form, upon a red sard, in silver setting
- 271 A Persian amulet, of pear shape, with similar inscriptions, upon a brown chalcedony, a small pierced circle of cornelian, engraved with Persian inscription; and a gold ring, set with an oval sard, engraved in Persian characters, name of owner and title 2

- 272 AN ANTIQUE ROMAN VASE, CUT FROM A BEAUTIFULLY VEINED SPECIMEN OF AGATE ONYX, this remarkable vase is circular and of compressed tapering form, decorated around with five groups boldly cut in cameo, representing Cupids and nereids, mounted on dolphins and marine monsters, the figures are carved in the bluish-white strata of the stone, and the monsters in the brown upper layer, the stopper of the vase is formed of an antique phalera of chalcedony, representing a lion's head facing—*height, including stopper, $2\frac{5}{8}$ in., diameter $4\frac{3}{8}$ in.* 1
- 273 A seal, mounted in gold, the stem formed as a helmeted bust, cut in pink coral, the bezel set with an intaglio upon a chrysoprase, engraved in intaglio with bust of a faun, the shoulders draped with a goat's skin 1
- 274 An astragalus, cut from a fine piece of garnet, one side engraved with figure of an eagle, and the inscription KAKY 1
- 275 A gold ring, the bezel set with an oval enamel portrait, Rudolph II. of Austria 1

MODERN INTAGLI.

- 276 An exceedingly fine intaglio upon a beautiful onyx, of three strata, representing Herakles subduing the Cretan bull, mounted in gold rim—*size $2\frac{1}{16}$ in. by $1\frac{5}{16}$ in.* 1
- 277 A large intaglio upon a red sard, engraved by *Christian*, with head of Jupiter, in gold frame—*size 2 in. by $1\frac{1}{2}$ in.* 1
- 278 A fine brown sardonyx, engraved with a male portrait, by *Marchant—signed—*set in gold as a ring—*size $1\frac{1}{4}$ in. by 1 in.* 1
- 279 Bust of Sir Isaac Newton, nearly full faced, engraved upon a very fine golden sard, in field a comet, mounted in gold as a ring, around the bezel the following inscription
PRESENTED TO SIR JOHN HERSCHEL—*Plate II.* 1

- 280 A circular intaglio upon a very fine brown sardonyx, engraved by *A. Lecheverel*, representing a youthful satyr holding thyrsos and dancing before a nymph seated on rock, in background a terminal statue of Pan, in metal-gilt frame—size $1\frac{1}{2}$ in. diameter 1

GREEK VASES.

- 281 AN EXCEEDINGLY FINE STAMNOS, WITH COVER, OF THE BEST PERIOD OF GREEK ART, PAINTED WITH RED FIGURES UPON A LUSTROUS BLACK GROUND; the subject on one side represents a warrior on foot, accompanied by an attendant wearing chlamys and petasos, attacking with spear a mounted warrior. On the other side is a bearded figure, draped and holding a long spear, standing between two draped female figures, the one to the right holds an oenochœ, and the one to the left a cylix; the groundwork of the vase, between the panels enclosing above subjects, is further decorated with graceful scroll design and palmette ornaments, and around the lower portion of the body is a band with key-pattern; the drawing is of most careful style, the details being rendered with much finish, and the vase is in perfect preservation—height, $17\frac{1}{2}$ in.—in glass case upon a black wood stand 1
- 281 A large crater, of good style and in the finest state of preservation, painted with red figures upon a black ground, the body has on one side a panel decorated with a toilet scene, and on the other side a group of youths, the neck and lip of vase adorned with spray of ivy—height, $18\frac{7}{8}$ in.—in glass case, a companion to the preceding 1
- 282 AN EXCEEDINGLY FINE AMPHORA OF ATHENIAN WORK, CIRCA FIFTH CENTURY B.C., painted with black figures upon a red ground, the finer details rendered by incised lines and further heightened with purple brown tones and white. One side

represents a helmeted figure in a quadriga, driven by charioteer, the horses in high action, driving over the prostrate figure of a warrior; to the right, a figure of Poseidon, and to the left a warrior carrying two spears, in the field the dedication $\text{H}\Pi\text{ON KAVO}\varsigma$; the scene upon the other side of the vase depicts Herakles and Zeus in a quadriga, riding over a prostrate Amazon, to the right Hermes wearing pointed petasos and carrying caduceus, to the left a figure of Pallas, with spear and shield, in the field the names of the various divinities, $\text{HEPAKV}\epsilon\varsigma$, $\text{HEPM}\epsilon\varsigma$, $\text{IEV}\varsigma$, $\text{AO}\epsilon\text{NAIA}$. Beneath one handle is a seated female figure, and beneath the other a seated male figure; the lower part of vase is further decorated with key border, &c., and the neck with double palmettes in oval compartments—in very fine condition—*Klein, Lieblingsinschriften, p. 19—height, 13 in.—with glass shade and stand* 1

283 A fine Athenian amphora, of graceful form, painted with black figures upon red ground, the details rendered in purple and white, with incised lines for the finer work, after the painter Exekias, a blundered rendering of whose name appears on either side of the vase, the subject represents two warriors, fully armed, fighting; a similar subject is repeated on the other side, but the figures carry differently shaped shields, beneath the handles palmette ornaments and scrolls—*height 12 in.—with glass shade and stand* 1

284 A crater, of fine style—*circa 3rd century, B.C.*—painted with red figures upon a black ground; on one side, figure of a youth clad in chlamys, petasos slung around neck, holding a spear and standing before a youth mounted on horseback; on the other side, two youths and a female figure—in very fine condition—*12½ in. high* 1

ANTIQUÉ GLASS.

- 285 AN EXTREMELY RARE SPECIMEN OF GREEK GLASS, formed as a small pyxis with cover; the paste is of white transparent glass decorated with broad striations of dark blue and pale green, with white veinings and bold bands of gold dust, intermingled with the paste while in a state of fusion (similar to the Avantine glass of the Venetians); this valuable example is interesting, as showing the mode of fabrication, it having been first cast in a mould, and the cover and lip afterwards worked by the wheel to ensure perfect fitting—(found near Athens)—height $2\frac{1}{4}$ 1
- 286 A bowl, of amber-coloured glass, with brilliant iridescence, (broken)—diameter $5\frac{1}{4}$, height $2\frac{3}{4}$ in.; and a small bottle, of globular form, also of yellow glass 2
- 287 A bowl, of amber-coloured glass, diameter $4\frac{1}{4}$ in., height $2\frac{1}{2}$ in.; and a small bottle of blue glass 2
- 288 A mediæval spirit bottle, covered with a most remarkable ruby like iridescence—height $9\frac{1}{2}$ in. 1
Dredged up at Barking Creek about 1860

CRYSTAL, ETC.

- 289 A Greek amphora, of exceedingly graceful form, with moulded base and square handles, cut from a solid block of rock-crystal—height $3\frac{5}{8}$ in. 1
- 290 An Egyptian bowl, of compressed form, with raised edge, of black granite with white markings—height 4 in., greatest diameter 8 in. 1
- 291 An Egyptian cup of finely marked granite, of exceedingly delicate fabrication, with groove around edge and the sides ornamented with deep flutings—height $4\frac{1}{16}$ in., diameter $6\frac{3}{16}$ in. 1

- 292 An Egyptian jug, of black granite finely veined, of compressed globular form, the neck cylindrical and with shaped handle; an exceedingly rare example of these early vases—*height* 4 in. 1
- 293 An Italian bronze figure of faun playing cymbals, &c., mounted on a column of green serpentine—*height of statue* $11\frac{1}{2}$ in. 1
- 294 A cast, in plaster, from the terra-cotta figure of the Diadumenos, on ebonised plinth—*total height*, 16 in. 1
- 295 A VERY FINE BOTTLE, OF PURPLE GLASS (resembling in form a pilgrim bottle), the surface decorated with spiral bands and ribs of gold, delicately etched and with raised dots simulating turquoises, the design is formed of alternate bands of scroll ornament and fleur-de-lis dimidiated within waved lines—*Venetian, 16th century—height* $7\frac{7}{8}$ in. 1

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§ MR. ALFRED MORRISON.
The announcement of the death of Mr. Alfred Morrison, which occurred on the 22nd inst., at Fonthill, his beautiful house in Wiltshire, at the age of 76, will be received with regret by a large number of friends.

Mr. Morrison was one of the five or six sons of a very rich man, the founder of the firm of Morrison, Dillon, and Co. Of his brothers, one has been for a long time in Parliament and two were famous in their young days as grand oarsmen and as pillars of the Oxford University Boat Club. He himself was chiefly known as a collector of *objets d'art*—not pictures—and of autograph letters, the detailed catalogue of which is in itself a work of high historical importance. Nobody who has not seen Mr. Morrison's autographs has any conception of the value and interest of the MSS. which, 30 years ago, it was possible for a private individual to gather together if he was furnished with money, good taste, and good advice. It is hardly an exaggeration to say that every reigning Sovereign and every first-rate statesman whose name is to be found in the French or English history of the last three centuries, and nearly all the great names in literature, science, and art, are represented in this collection, generally not by mere signatures, but by important letters and sometimes by the autographs of famous works. One special department was given up to Nelson and Lady Hamilton; these documents were privately printed a few years ago in two ample volumes, which form an indispensable storehouse of material to every biographer of Nelson, and indeed to any historian of the time. *(Morrison 17.17.97)*

Mr. Morrison adorned his houses at Fonthill and in Carlton-house-terrace with many extraordinary examples of Persian carpets and of Chinese porcelain, especially of the highly decorated kind which was made in and about the Kien-Lung period, in the 18th century. He also possessed many wonderful Greek antiquities, especially gems and gold work, chiefly collected for him by the late Alessandro Castellani. But his special interest, at least during the last 20 years of his life, lay in encouraging the finest forms of modern handicraft. He used to maintain that there are modern workmen in many countries who can produce as fine examples of cameo cutting, inlaying of metals, glass work, &c., as were ever produced before if they are properly paid for their time and not overwhelmed in the general rush for cheapness. He loved to be the Mécenas of these men, especially Zuloaga the Basque metal worker and a Hungarian artist in enamelled glass who works in Paris.

Mr. Morrison married a sister of Sir Herbert Chermisido, and his son, Mr. Hugh Morrison, is married to Lady Mary Leveson-Gower, daughter of the late Earl Granville.

MR. CHARLES MORRISON.

A correspondent writes:— 27.5.06

"To the brief obituary notice of Mr. Charles Morrison it may be worth while to add a few details. He was the eldest son of a millionaire, in days when those personages were rare—James Morrison; and it is a curious coincidence that there should have died within a few weeks of each other the son of James Morrison and the son of his partner John Dillon, the one a man of colossal wealth and the other a working artist." Charles Morrison was perhaps the least well known of a remarkable family of brothers, Mr. Walter Morrison, long M.P. for a division of Yorkshire, and the late Alfred Morrison, of Fonthill, and the late George and Alan Morrison, men of great stature and strength, and celebrated in their day as rowing men at Oxford. Alfred Morrison, of Fonthill, was a passionate collector of works of art, but he had nothing so fine as the collection of pictures bequeathed by his father to Charles, the eldest son, with the house at Basildon. In this rarely visited place, and in the London house, is one of the few remaining English collections of the first class; and the great wealth of the family gives ground for hoping that it will not be dispersed, at least for a long time to come. In the fourth volume of Waagon's "Art Treasures" (1857) there is a long account of the pictures at Basildon, only a few of which have ever been exhibited. Among them are one of the largest and finest works of Turner, ten feet long; and a smaller one, described by the German critic as "an enchanting picture"; a fine Constable, and works of Wilkie, Stanfield, Collins, and other English masters. The Italian pictures include a figure attributed to Leonardo; and among the Dutch is the magnificent Rembrandt, 'Hendrickje in a White Cloak,' which was shown at Burlington House in 1809. There are also one of the finest known Hobbemas, the celebrated 'Saying Grace' of Jan Steen, the Paul Potter from the Poullain Gallery, and first-rate examples of A. van de Velde and Adrian Ostade."

The funeral will take place at Basildon Churchyard to-morrow at 4 o'clock.

615 MORRISON (Alfred). The Collection of Engravings formed between the Years 1860-68, by A. Morrison. ANNOTATED CATALOGUE AND INDEX TO PORTRAITS BY M. HOLLOWAY.

Finely printed on hand-made paper, impl. 8vo, orig. wrappers, uncut. Lond., 1868. £3 10s

One of 100 copies, privately printed. Presentation copy from Mr. Morrison to Julian Marshall.

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HAMILTON-NELSON PAPERS.

8.4.19

SALE OF THE MORRISON LETTERS.

The most interesting feature of the fourth and final portion of the famous collection of autograph letters and historical manuscripts formed by the late Mr. Alfred Morrison, of Fonthill, which Messrs. Sotheby will sell at auction on May 5 and two following days, is the Hamilton-Nelson papers, which take up the whole of the concluding day. The great majority of the letters and papers in this section were included either in the "Papers" of Sir William Hamilton, sold at Sotheby's in March, 1886, or in the collection formed by Pettigrew for his "Life of Nelson," and sold at Sotheby's in July, 1887.

This collection, consisting of over 1,050 letters and documents, ranging in date from 1756 to 1829, was included in the first part of the Morrison sale in December, 1917, and then offered *en bloc*, but evidently did not reach the reserve price when knocked down at £2,500. It has now been split up into over 200 lots, and is full of human interest. Most of the letters of Nelson and Lady Hamilton were printed in full in the late Mr. Morrison's privately issued Catalogue, and will be familiar to the public from the revelations in the late John Cordy Jeaffreson's "Lady Hamilton and Lord Nelson," 1897, and Mr. Walter Sichel's "Emma Lady Hamilton," 1905.

There are other groups of letters and papers, notably a series of news-letters addressed almost daily from London to Sir Richard Bultrode, at Brussels, and contained in five quarto cases; one volume of these has been printed in the Morrison Catalogue, but this exhausts only about one-fifth of the material, 1667-89. These papers may be regarded as a companion and a continuation of Pepy's "Diary." Another collection consists of the Blessington Papers in six folio volumes, and comprise a large number of letters addressed to the famous Countess of Blessington (1789-1849) from some of the most prominent people of the day—21 are from Disraeli, 88 are from W. S. Landor, and among others, 30 are from Albert Smith; the Landor letters are particularly interesting.

Among the more individual of the "lots" Burns and Cromwell appear to be the most prominent personages. The finest of the Burns documents is the autograph of the first version of "The Banks of Doon," consisting of six stanzas of four lines each. Of Oliver Cromwell there is an important series of 15 letters written between February 12, 1648, and May 4, 1654, to Richard Mayor, father-in-law of Oliver's son Richard, and deal partly with settlements and financial relations. Letters from Byron, Cowper, John Evelyn, Hume, Rousseau, Mary Stuart, Mme. de Maintenon, Sir Walter Raleigh, P. B. Shelley, and other celebrities, literary and political, help to make up a scale of personal interest.

THE MORRISON MSS.

HISTORIC DOCUMENTS TO BE SOLD.

Next season's auction sales of literary property will be distinguished for two great *ispersals*.

Of one of these it is yet too early to speak; but the importance of the other will be fully understood when it is stated that it consists of the well-known collection of the late Mr. Alfred Morrison, of Fonthill. Less wholesale in his purchases than Sir Thomas Phillips (who bought manuscript matter of every description and period), Mr. Morrison confined his activities to certain grooves, in all of which he was unsurpassed.

The historic value of the collection, which Mrs. Alfred Morrison has placed in the hands of Messrs. Sotheby for sale, has partly been revealed by the beautiful privately printed catalogues which Mr. Morrison issued between 1883 and 1897, the year of his death. These include the Blessington Papers, a portion of the Bultrode Papers, and, most famous of all, the Lady Hamilton and Nelson letters and papers, 1746-1816, in all 13 volumes, folio and octavo.

The collection is contained in 204 portfolios, 100 bound volumes, and about 16 parcels, and the printed catalogues do not comprise anything like the whole of the manuscripts. The first portion will come up for sale during the coming autumn, and in the meantime Messrs. Sotheby have printed a hand-list, extending to 68 pages, of some of the more important documents, a mere glance through which will serve to reveal in some degree the riches of this collection.

Mr. Alfred Morrison, who died in December, 1897, and a biography of whom appeared in *The Times* of the 27th of that month, was one of the sons of a very rich man, the founder of the firm of Morrison, Dillon, and Co. He was a collector of many things, some of which were dispersed at Christie's soon after his death. His pictures and sculpture were sold there on January 28, 1899, and his collection of camei, intagli, gold rings, Egyptian and Greek antiquities on June 28 and 29 following. The objects of Oriental and European art sold on January 25, January 26, and January 27 of the same year, as "the property of a lady," were also understood to be from the same source.

COL. W. MORRISON'S ESTATE.

GENEROUS BEQUESTS TO EMPLOYEES.

Further particulars are to hand of the will of COLONEL WALTER MORRISON, V.D., of Malham Tarn, Yorks. Cromwell-road, South Kensington, and Moor Court, Sidmouth, Devon, Liberal M.P. for Plymouth 1861-74, and later Unionist member for the Sidmouth Division, who died on December 18, aged 85 years. As was stated in *The Times* of January 23, the estate has been sworn provisionally at £2,000,000, and the will includes generous provision for employees and others, the residue being divided among his relations. The legacies to persons not of blood relationship are free of all death duties. Following are details of the bequests to employees:—

£20,000 and an annuity or retiring allowance equal to two-thirds of the salary he should be receiving at the testator's decease to Robert Cresser, of 23, Coleman-street, who had attended to his business affairs for many years past, provided that he be still in his service and not under notice; £4,000 similarly to John Henry Mann, of 35, Coleman-street, E.C.; £3,000 each similarly to his butler, William Skirrow, and Martha Skirrow, his housekeeper in London; £1,000 each similarly to his gardener, George Paddy, his coachman, John W. Winkill, his housemaid, Bella Lodge (all at Malham Tarn), and his groom, Robert Battersby; £5,000 for distribution in his trustees' discretion among his Indian and outdoor permanent servants in London or Yorkshire, not otherwise mentioned in his will, if of two years' service and not under notice; £5,000 for distribution similarly among the staff at the Morrison family offices, Coleman-street, E.C. (not including the staff employed there by the executors of the late Miss Ellen Morrison).

It is probable that the estate will considerably exceed the £2,000,000, as happened in the case of his brother Mr. Charles Morrison, whose estate was originally sworn at £6,666,666 and was eventually re-sworn at £10,936,666, and in the case of his sister Miss Ellen Morrison, whose estate was originally sworn at £975,000, was later re-sworn at £3,000,000.

The bequests to relatives and others are as follows:—

£400,000 upon trust for the persons interested in the Basilston settled estates, and for the upkeep of Basilston Park, and the upkeep of the trustees, and the heirs, then, in the discretion of his trustees, and, subject thereto, upon trust for his great-nephew, Simon Archibald Morrison and his issue as he may appoint or equally for such other son of his (testator's) late nephew James Archibald Morrison as shall succeed to the Basilston estate, or such other son of his (testator's) late nephew James Archibald Morrison as shall succeed to the Basilston estate, with further residuary; £200,000 each to Hugh Morrison, William, Lady Gertrude, Dorothy Viscountess St. Cyre (children of his late brother Alfred Morrison), Harold (children of his late sister Mrs. Moffatt), and Eva (children of his late sister Mrs. Moffatt), and his heirs, Bertha Sawbridge; £100,000 to his niece Lady Ethel Geraldine Howard Vincent; £50,000 upon trust for each of his great-nieces Mary and Elizabeth Morrison; £200,000 each to his late nephew James Archibald Morrison; £200,000 each to his cousin, Sidney Todd, Colonel Leonard Downes, and to his cousin Letitia Todd; Antonia Rickman, William Joseph Todd, Bertha Downes, Theodosia Badcock, Allan John Downes, Roger Edward Downes, Arthur Benjamin Downes, Walter Douglas Downes, the Rev. Edmund Aubrey Downes, of St. John's School, Leatherhead, Kathleen Antonia Thompson, Dorothy Isabel de Givre of Chieveley, Newbury, and Constance, wife of Dr. Herbert de Sheepen, Northampton; £5,000 to John Howell Downes (son of Dr. Edmund Downes).

Captain James Archibald Morrison, who was cited yesterday as the third party in the matrimonial suit in which damages of £5,000 were granted, is the second son of the late Mr. Alfred Morrison, of Fonthill House, Wilts., one of the millionaires members of the great City firm of Morrison, Dillon, and Co., of Fore-street.

He was born in 1873, and entered the Army in 1896, serving in the Sudan in 1898 and in South Africa in 1899-1901. He sat for South Wiltshire from 1900 till 1906, and afterwards for East Nottingham. In the early part of last year he was missing from his Parliamentary duties under somewhat mysterious circumstances, and was variously reported to have gone to America and to be engaged on a big-game shooting expedition in East Africa.

He was also credited with having purchased large tracts of land in British East Africa, where he was said to have given "a tremendous filip" to the development of the colony. In April last he resigned his Parliamentary seat, alleging a serious breakdown in health, and Sir John D. Rees was elected in his place. Captain Morrison married in 1901 the daughter of Lord Trevor, the Hon. Mary Hill-Trevor, who, in December last, obtained a decree of restitution.

The petitioner in the case, Mr. M. R. Morand, is a great favourite in provincial pantomimes and light opera productions. A good many years ago he used to be associated in Northern pantomimes with Mr. Walter Passmore and Mr. G. P. Huntley. He has also made occasional appearances at West-end theatres, and was playing a principal part at the Haymarket recently in "Bunty Pulls the Strings." He is at his best, perhaps, in comic opera of the Gilbert and Sullivan school.

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DEATH OF MR. WALTER MORRISON.

WEALTH AND HIGH IDEALS.

A LIFE OF BENEFACTION.

We regret to announce that Mr. Walter Morrison, of Malham Tarn, Langcliffe, Yorkshire, died on Sunday night, at Sidmouth, aged 85. The first signs of serious illness in his life came towards the end of 1910, when Mr. Morrison underwent a series of critical operations on the throat. He seemed, however, to make a complete recovery, and it is only during the last two years that his apparently inexhaustible strength of mind and body had gradually failed.

The combination of great wealth, first-rate ability, and incessant application with which Morrison was endowed from the beginning of a long public career might easily have made him a far more prominent personality in the national life than he ever actually became. He remained, on the contrary, a comparatively unknown man, except in certain limited districts and circles. This was due very largely to his own rooted aversion from self-advertisement and from using his money to advance his own interests—an aversion which was sometimes pushed to quixotic lengths in the matter of local subscriptions during the years when he was a Parliamentary candidate. It was also due to some real defects of manner and sympathy. He was never popular in the ordinary sense, because he never took any serious trouble to adapt himself to his surroundings. His speeches and conversations were often pitched far above the heads of his audience. It would almost be true to say that they never varied whether he was addressing a body of archaeologists or of rustic electors, a shooting party or a children's fête. Nor was he at any particular pains to appreciate the modern growth of industrial and political forces which hardly existed when he was young. In spite of his burning patriotism and magnificent generosity, he remained a lonely, self-centred figure, aloof from the men and movements of his time.

The news of his death is likely to rivet public attention, first and foremost, on his riches; and it is well, therefore, to remember that the defects, like the best qualities, of his character were very far removed from those with which modern riches are commonly associated. The world can afford to forgive a certain indifference to its opinion in men who hold their convictions as strongly and work as hard for them in so many different spheres as Walter Morrison. English politics, commerce, and country life are all the poorer for the loss of his high ideals and sturdy independence.

Walter Morrison, who was born on May 21, 1836, was the youngest and last survivor of a remarkable family of brothers, of whom Alfred and Charles were both well known in their day as enthusiastic collectors of works of art. They were all born to great wealth—their father, James Morrison, of Morrison, Dillon, and Co., Fore-street, died a millionaire at a period when millionaires were fewer than they are to-day—and increased their ancestral inheritance by prudent and industrious management. Charles, the eldest son, died in 1909, leaving a fortune which was valued in the first instance at upwards of six million sterling, and proved in fact to be far larger. Much of this, as also of the wealth of a sister who died in the same year, passed to their remaining brother, Walter.

Like his brothers, Walter Morrison was educated at Eton and Balliol College, Oxford, where he secured a first class in *Lit Hum*, and was famous as an oarsman. With both his school and his college he preserved close associations all his life. It is a tolerably open secret that the vexed question of rebuilding Balliol College was brought to a head by Morrison's offer to provide the necessary funds, and nearly every appeal to Old Etonians found his name high in the list of subscribers. After taking his degree, Morrison travelled extensively in Europe and the Near East, where his interest was attracted by the work of the Palestine Exploration Society, then in its infancy. He remained a firm friend and generous supporter of the Society down to his death.

POLITICS AND BUSINESS.

In 1861 he entered the House of Commons as a Liberal, representing Plymouth till he was defeated in 1874. He stood unsuccessfully for the City of London in 1880. His Liberalism from the first was of the independent kind, and the period of retirement from Parliament, during which he first made a close study of the Irish question, saw the final severance of his allegiance to Mr. Gladstone. The methods of the Land League, which was just beginning its work at this time, roused that passion for individual liberty which was always the strongest element in Morrison's politics. He threw himself whole-heartedly into the struggle, spent much of his time and fortune in fighting the League, and eventually reappeared in the House of Commons in 1886 as one of the newly-formed band of Liberal Unionists. He sat for the Skipton division of Yorkshire from that year to 1892, and again from 1895 to 1900. After his defeat in 1900, Morrison never sought re-election; but he continued to take a deep and active interest in public affairs. The same strong individualism which drove him to battle with the Land League made him a bitter opponent of the Socialistic tendencies of modern Governments; and most of his later speeches were devoted to denouncing the growth of official interference with private life.

Morrison was for years a familiar and highly respected figure in the City, but it is difficult to give more than the barest outline of the business enterprises in which he was engaged. He was one of the pioneers of British investment in South America, to which he paid several visits. From 1887 to 1909 he was chairman of the Central Argentine Railway Company, in which he was a large shareholder, and he sat on the board for a much longer period. He was an original member of the Improved Industrial Dwellings Company (commonly known as Waterlow's), of which he succeeded the late Lord Goschen as a director as long ago as 1860. In his own country he was also chairman of the Yorkshire Dales Railway and a director of the Bank of Liverpool and of innumerable smaller bodies.

Much of his time in recent years was occupied in the administration of the vast family estate which the death of his brothers and sister accumulated in his hands. A man of simple personal tastes, he had an acute sense of the responsibilities of wealth. His benefactions were enormous, but they were all considered with elaborate care, while the same care was also expended in making them as secret as possible. Few men of our generation can have succeeded on so large a scale in practising the Scriptural doctrine of the methods of charity. Among his acknowledged gifts were three sums of £10,000 each to the University of Oxford in 1912 for founding a professorial pension fund and a readership in Egyptology and for the promotion of the study of agriculture. In June last year a letter from Lord Hugh Cecil, one of the burgesses for the University, appeared in *The Times*, stating that the Bodleian was in sore need of money, and asking whether there was no millionaire who would like to write his name beneath that of Bodley. In the following July it was announced that Mr. Walter Morrison had paid to Bodley's Librarian £50,000, and some months afterwards the degree of D.C.L. was conferred on him by diploma.

A MOORLAND SQUIRE.

From his youth, Walter Morrison, like all his brothers, was provided with a country estate. At the age of 21 he came into possession of the Malham Tarn property, a wild stretch of moorland and rough pasture in the heart of the Craven district in West Yorkshire, which his father had bought from the Lord Ribblesdale of the day. Here, in the ordinary occupations of a country gentleman, he continued to spend as much leisure as his many interests allowed. He was a great walker, and might have been seen, long after he had passed his three-score years and ten, tramping the steep half-dozen miles which separated his house from the nearest railway. He knew every farmer in the district, and had an amazing memory for the folklore and traditions in which it abounds. To his own tenants and dependents he was open-handed almost to a fault; it was a common complaint that his

easygoing generosity set an impossible standard for poorer landlords.

Apart from the care of his own property, Morrison's influence in the neighbourhood was hardly to be over-estimated. He was an original and enthusiastic member of the Volunteer Force, and preserved his association with it in later life as honorary colonel of the 2nd Volunteer Battalion of the West Riding Regiment. Whether in or out of Parliament, he was the central pillar of the Unionist cause in the Skipton Division, contributing generously to the funds of the party and always available to preside and speak at meetings. His deep interest in education has a noble monument in the new chapel which he built for the old foundation of Giggleswick; and he took an active part in the affairs of half-a-dozen smaller schools in the district, besides helping, to an extent which perhaps will never be known, in the development of the great Northern Universities. He was Justice of the Peace and Deputy-Lieutenant for the West Riding, of which he served as High Sheriff in 1883.

Morrison never married. His nephew, Hugh of Islay, Argyleshire, and Tisbury, Wilt, married Lady Mary, sister of the present Earl Granville; and another nephew, Major J. Morrison, D.S.O., of Basildon Park, was formerly M.P. for East Nottingham.

The funeral will be at Kirkby Malham Church, on Friday, at 11 o'clock.

三才圖會

三才圖會

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*Fine old
pictures.*

*by
aga.*

*Wainscots of
fine marqueterie.*

was exhibited at *Burlington House* in 1879—the touching delineation of a face once beautiful, worn by sorrow, but always noble and royal. Opposite this hangs a small head of *Grotius* by the grand *Dutch* painter little represented in *England*, *Van der Helst*, and various other interesting pictures, ancient and modern, crowd the walls; one, a very early work by *Beltraffio*, is a particularly interesting study of *Italian* costume in 1467. The inner hall is crowded with handsome objects—a few antique busts, a huge bronze bull, enormous vases by *Zuloaga* in a curious kind of elaborate *Damascene* work, and a fine piece of modern *Palissy* ware, having the owner's monogram among its piscine contents. The library, study, and dining-room open to the right. The house has been entirely decorated from designs by *Owen Jones*, carried out by *Mr. Jackson*, of the firm of *Jackson and Graham*, and presents an appearance, therefore, of general unity seldom seen in houses so large. The decorations, under exceptionally favourable circumstances, occupied four years. The ceilings are very fine; the doors, wainscots, and many suites of furniture throughout the house are made of the finest marqueterie of inlaid natural woods, and satisfactorily answer the common

common complaint that modern workmen cannot, or will not, do the good work which ancient workmen did. The designs are often capital, and the technical part as perfect as possible. The cost must have been tremendous, and, as similar effects can be easily got by cheaper methods, the solid perfection of miles of conscientious inlaying is scarcely likely to be matched in the future. I may add that all the mantelpieces, like the panelling, are similar (not alike) in design in the chief rooms, slender columns beautifully finished inclosing handsome mirrors in such a manner as to make the construction occupy the whole height of the wall from the ground. This is as it should be, the mirror forming a panel, built in, not resting upon a mean shelf in a disagreeable inconsistent frame.

*Mirrors
properly
built into the
wall.*

Having thus drawn attention to the perfection of the modern work in this house by workmen properly trained, we go on to describe the general contents of the various rooms. The library, remarkable as containing no books, is a museum of interest by reason of its cases of rare *Roman* and *Phœnician* glass and porcelain. Here we enter upon the superb collection of antique embroideries, which gives a
character

marvellous delicacy, in which the sacred *Hofst* and quaint angels and beasts figure. Rose point at least cannot be matched by modern fingers, brains, and eyes. The world will never again have leisure to perfect a skill so minute, so tedious, and so fascinating. Many a nun, fanatic in religious fervour, must have blinded herself over those framed webs.

Rare china.

*Boule and
ivory
cabinets.*

The eggshell and other rare china in this room alone cannot be more than alluded to; it is a little room, choked by lace, old *Oriental* plates and vases, and cabinets of *Boule* work in silver and tortoise-shell, and *Oriental* ivory gilt in lace-like patterns.

The boudoir is similar, with more lace, more embroideries, covering every vacant space, and themselves covered with pots and ornaments, ivories and bronzes, some of great age, some modern. An exceptionally fine design in old *Spanish* work forms the tablecloth, of purple velvet, on which it has been transferred. The furniture is inlaid with woods in strong contrast.

The drawing-room repeats the same story. In the centre stands a fine piano, in an inlaid case designed by *Owen Jones*. Here and there the eye is caught by conspicuous and ingenious modern works, which relieve the laborious

laborious conscientiousness of the ancient world. A very curious old ivory statuette of the *Angel of Death*, riding forth, scattering the seeds of pestilence and famine as he goes, has all the naïve vigour of *Albert Dürer*; it is probably of somewhat later date.

Above stairs, the school-room, hung with a pretty paper of *Mrs. Morrison's* design, and a toy cooking-range for the children's pleasure, pleased us greatly; toffee, and more serious cakes and pies, are turned out in that little oven, and it is a very useful employment for the young people. *Mrs. Morrison's* private sitting-room is on the same floor. The embroideries still smother the couches and tables; but the walls are hung exclusively with the earnest and laborious landscapes of *MacCallum*. In the corners stand tall storks of *cloisonné*, about four feet high, and beautiful in colour; various coffers and chests, which may contain part of *Mrs. Morrison's* fine collection of jewels, glimmer from beneath the inlaid tables of ebony and ivory. One of the most curious features of the house—an enormous cabinet, filled with a pretentious service of *Minton's* ware—occupies one wall of the room, in which the wide distinction between technical perfection and real artistic worth

A toy cooking range.

Cloisonné

M. Zuloaga, in *Damascene*-like work. Plateau by Zuloaga.
The study is equally well fitted up :
all the friezes and ceilings are worth
attention.

To the left starts the great winding
staircase, with a solid balustrade of A balustrade of polished woods.
polished woods, far handfomer than
rails. The walls are studded with
pictures by *Holbein* and his school,
some in very fine early *Renaissance*
frames, besides modern pictures by
Macallum, *Brett*, and others. A curious
modern clock, whose figures are repre-
sented by the name of *Mabel*
Morrison, stands on the first landing.

The tea-room fascinated us more
than any in the house, for here began
the lace collection. We have not
time to examine or describe what is
hidden away in coffer of mother-o'-Mother-o'-pearl, silver, and cedar.
pearl, silver, and carved cedar which
stand under every cabinet and table ;
suffice it to say that the mantelpiece,
curtains, and even the mirror, are
edged with exquisitely perfect rose
point, which will soon decay under Rose point used to trim furniture,
the influence of *London* blacks and
London washing powders—which sad-
dens the heart—and that such pieces
as are judged worth framing and framed and glazed.
glazing are suspended on the walls.
Some of these are entire altar-fronts of
choice *Venetian* and *Spanish* point of
marvellous

worth points a very wholesome and instructive moral.

Time failing us, we can but glance at the collections of antique porcelain, of which the greater part is at *Mr. Morrison's* country house, before we repass the fine old pictures on the staircase, and, having smashed the tenth commandment into bits, go home. It is always difficult to believe that the owners of objects we long for appreciate them collectively and individually as much as we could; but it is certain that here all these beautiful things are in good hands and enjoyed, and, what is more, intelligently preserved.

At the

"Beautiful Houses" by Mrs. Haweis
1889.



VI.

*Mr. Alfred Morrison's
House.*



THE beautifully situated houses in *Carlton House Terrace* are well adapted to persons of taste, for beautiful works of art require a good setting, and the eye, refreshed indoors with beauty, ought not to pass with a shock to mean and dingy surroundings outside. These houses have a good approach, and give at the back upon a pretty green terrace, which itself overlooks *St. James's Park*.

The first thing that strikes the entering visitor is a fine chest of *Renaissance* design, which occupies a considerable space in a very large hall. The next is the splendid portrait of *Queen Henrietta Maria* by *Claude le Fèvre*, which was

Embroideries framed like pictures.

character to the whole house—embroideries from *Spain, Italy, and the Orient*; some of immense age, all beautiful, the meaner kind startling us on every table, stool, and couch, the finest framed and glazed on the walls. The original wall-hangings, provided by the before-named firm, are chiefly in silk, all handsome and rather conspicuous in design, like the marqueterie, and here and there they do not form a good background to what overhangs it, besides being themselves hidden; but the framed embroideries alone would fill several large rooms, and it is infinitely better to be able to see them at a glance than to pull them in and out of closets. The room enshrines *Leighton's* loveliest work, "*The Summer Moon.*"

The "Summer Moon."

A Saracenic glass screen.

The dining-room is ornamented with fine massive pieces of plate, some antique, some modern. A curious screen of what seems to be *Saracenic* glass-encrusted work stands at one end of the room, and the walls are covered with *Indian* shawls and ancient brocades of immense value—pictures in themselves. Beneath them stand beautiful marble inlaid consoles and tables, almost concealed by their gold and silver burdens: among them a set of vast vases and a mighty plateau, by
M.

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